

## POSING MOTHER AND BABY

## MODERN MADONNAS OF THE UP-TO-DATE PHOTOGRAPHER.

The Woman With Her First Born as Easy Subject. Say the Experts, but Apt to Be Too Indifferent to Her Own Appearance—Some Effective Examples.

No phase of the photographers' business is more profitable than the pictures they usually make of mother and child together. There may be customers who are indifferent to having their pictures taken alone, but there are few who do not want to pose with the first born. This desire is not exhausted, however, even then. The mother and the first baby are not the only popular combination. Just as inevitable is the picture with the children that follow. Most of these combinations, portraits, soon nowadays with half grown children standing with their mother, date from a day when the group was not so popular.

Fifteen years ago there was not on Fifth Avenue half the number of photographers that are there to-day, and their work was regarded as more of a luxury than it is in these days of so much general wealth. It is true that the price of photographs has risen just as steadily as wealth has increased, yet the photographer is much commoner than it was fifteen years ago. The mothers who appear now with children just passing into the half grown stage belong to a period in which it was not nearly so customary to take their babies in arms before the camera with them. So popular is the practice of making this family group, however, that there has ceased to be any limit this side of 21 to the age of the children.

Yet the posing mother and the first born, the combination that is loveliest, so regard the picture merely as a means to aesthetic enjoyment, and one of the photographers confessed that there was more inspiration in such poses than in any other kind.

"There is something in such a picture,"



MRS. H. P. WERTHEIM.  
(Photo by Aimé Dupont.)



MRS. GEORGE HILL.  
(Photo by Aimé Dupont.)



MRS. SIDNEY COLFORD, JR.  
(Photo by Aimé Dupont.)



MRS. EDWARD MOORE ROBINSON.  
(Photo by Aimé Dupont.)



MRS. J. H. HILLMAN, JR.

Told the reporter, "that is quite independent of the beauty of the subjects. It may be that there are other sitters more beautiful than the mother, while the beauty of a very young baby is not likely to be visible to any but its parents. Yet there is an atmosphere in such a picture that relieves it of any danger of being commonplace. It is certain to be removed from that danger merely through its subject."

"There is always something in the attitude of the young mother that is going to do more for the picture than all the posing, all the costume or all the regular beauty in the world could succeed in imparting to a picture. That element makes easy the work of the photographer who is to pose such a group."

In other cases there is not the same enthusiasm on the part of the artist. It is difficult enough under all circumstances to secure an adequate and satisfactory picture. When there are several faces on the same plate this difficulty is greatly increased.

Then to pose the subjects so as to avoid stiffness in appearance and yet secure the right view of the face for the best likeness is another difficulty in this work. Every additional figure makes it harder for the photographer to do the work properly. It may be partly for this reason that the young mother and child make the strongest appeal to the genius of these Fifth Avenue ateliers.

"I have yet to hear a complaint as to her own looks from the mother in a group," the same photographer said. "She is intent only on the appearance of the baby. If she looks like this or that, if those perfectly lovely hands show or his cute little ears—these are the only questions that trouble her."

"Oh, I'm all right," is all you can ever get a mother to say when you ask what she thinks of her picture, "but I don't think the baby's curls show half as distinctly as they should. You know he



MRS. FRANCIS E. BOND.  
(Photo by Aimé Dupont.)



MRS. CLARENCE WADSWORTH  
(Photo by Aimé Dupont.)

## LINCOLN'S SON.

Robert T. Lincoln's Aversion to Publicity—His English Mannerisms.

Robert T. Lincoln, now 46 years old, is the eldest and the only one now surviving of Abraham Lincoln's three sons. He is at present president of the Pullman Company. Excepting four years as Secretary of War and four years as Ambassador to England, Mr. Lincoln has devoted his life to business in Chicago.

"In Chicago," says the *American Magazine*, "Robert T. Lincoln occupies to-day a position oddly different from that of the other notable men of the city. He is immune to publicity. His name rarely

appears in the newspapers; even Sunday journalism spares his home life. The grandchildren of Marshall Field are known by name and sight to every Chicagoan; three grandchildren of Robert Lincoln, though they are the last representatives of the direct line of the great President, are never heard of."

"The reason for this is twofold. All his life Mr. Lincoln has shrunk, with a rather admirable pride, from posing as the son of his father. This reserve has been respected by the Chicago press, but the observation has been strengthened by the fact that his law partner, as trustee of the estate of Joseph Medill, has been able to keep his name absolutely out of

the columns of the *Chicago Tribune*, one of the city's most important papers. "The wall of silence has been built slowly. In the days nearer the civil war it was impossible for Mr. Lincoln to remain long in the background, although he steadfastly refused to appear publicly save on unusual occasions like the dedication of the Lincoln monument at Springfield. The people tried hard to force upon him the rôle that he did not want to play."

"Republican politicians of the old 'South town' can still recall how the negroes religiously voted for 'Marse Lincoln's son' for every office from town clerk to President. Despite of himself

Mr. Lincoln was forced to bow to this demand when it assumed a commercial instead of a political form. His name was wanted in connection with all the largest financial enterprises of his city, and the golden opportunities thus presented have brought him a comfortable fortune."

"Upon the personality of Mr. Lincoln as he is to-day, the fact that he has been Ambassador to England seems to have left a stronger impression than the fact that he is the son of one of the few great Americans."

"He has the tricks of the Court of St. James's in his bearing, and his speech is pronounced 'royal' as it were spoken

'royal,' and there is a clipping of the final 'y's and a slurring of vowels that strikes strangely upon the mid-Western ear."

"To carry the insular illusion further, his whole presence is strongly reminiscent of that of Lord Salisbury. The Cecil stoop is unmistakable. The leonine head is sunk forward upon the breast, the square body moves as if cast in a single piece, the voice is low and heavy."

"Mr. Lincoln finds his main recreation in golf. He suffered a slight sunstroke at the recent dedication of the Lincoln farm at Hodgenville, Ky., but has recovered from its effects during a summer spent at his country place at Manchester-in-the-Mountain in Vermont."

really has a lot of hair for his age. Never mind me, though. I look all right."

"After I have tried to darken into the appearance of a curl the few shreds of hair on his head I am likely to hear a day or two later from the husband."

"My husband says," she will begin, "that he thinks I would look better if two of my ears showed instead of one. He says I look as if I had only one ear. Then he likes me best a little more full face. What do you think of that? I don't care a bit what you do."

"Then there may be something to change in the picture, although it is perfectly evident from the sincerity of her manner that she really is indifferent as to what happens to her picture. With her it is all the likeness of the child."

It has ceased to be customary for the best photographers to allow the picture to be taken with the baby holding its mother's ear, clutching her dress or even kissing her. These poses are too "cute" to be any longer in good artistic form. There must be a certain classical simplicity in pose to satisfy the most exacting standards to-day. Most successful among recent groups of mothers and children are those shown in the pictures.

Mrs. H. P. Wertheim, who is shown with her two children, was formerly Miss Gladys Seligman, the daughter of Mr. and Mrs. Henry Seligman of West Fifty-sixth street. Mrs. Wertheim's photograph, taken with the older member of her family, dates from two years ago; Mrs. Clarence Wadsworth, who lived at 17 East Forty-first street, was Miss Katherine F. Hubbard before her marriage. She is flanked on both sides by her smiling sons, who have passed out of the infant stage. Mrs. Francis E. Bond has Master H. E. Bond, Jr., and James Bond to her left instead of having, as Mrs. Wadsworth did, one of the children on each side of her. Mrs. Edward Moore Robinson's picture with her young son, Richard Robinson, shows very graceful and symmetrical grouping, while the boy's white suit provides a harmonious contrast with the dark dress of his mother. Mrs. George Hill is one of the very young mothers, and the combination of the baby and the evening gown

## THE HANDS AND FEET IN ART

## EDGAR WARD TALKS OF SKILL IN DRAWING THEM.

Too Many Artists Ill Prepared in Fundamentals, He Said—Photography Is Used to Transfer Hands and Feet to Stained Glass—Flaws in Portraits.

In a well known New York studio devoted to the manufacture of ornamental glass, including stained glass windows, a recent experiment which has met with sufficient success to warrant its continuance is the photographing on glass of the hands, feet and head of the figures which are to be copied in windows. The remainder of the figures is transferred to the glass in the usual way. This process adds somewhat to the cost of the work, it is said, but in some cases results have more than justified the extra expense. As an artist pointed out, the hands and feet of apostolic figures, often of heroic size, are very much in evidence, and it does not always follow that the drawings which are to be copied in colors in glass windows, and which are made by artists especially skilled in the work, have retained their individuality when transferred to glass. The flowing draperies incidental to most Oriental figures make the rest of the figure comparatively easy to copy.

According to Edgar M. Ward, who for the last thirty-five years has taught the life and antique night class at the National Academy of Design, resigning his place only last spring, the hand and foot bear two insinuating relations to all art to be specialized. When Mr. Ward declared with emphasis: "The foundation of art is to learn to draw hands and feet well," you cannot but be impressed. A man who has taught thousands of aspiring young persons of many nationalities the A B C of their profession ought to be able to speak with authority on this point. Mr. Ward continues:

"The student who after repeated trials can't make a fairly good drawing of a hand or foot from a cast had better turn his attention to wood chopping. The first drilling in art, as most people know, consists of drawing hands and feet from a plaster block, then the head, then the figure. The reason there are so many dreadful portraits in this city to-day is that the painters never learned to draw. They began to paint before learning the fundamentals of art. I do not say that there are not geniuses who have been able to do this successfully, but then geniuses are rare. In my experience there is perhaps one student of exceptional talent in every five hundred."

"The trouble with the ordinary pupil is that he wants to get ahead, to paint, to draw from life, before he can make a decent drawing from the antique. Look at the hands and feet in paintings of masters like Velasquez, Rembrandt and others. They are perfect."

"When I was a young man I went to Europe to study under Cabanel. 'I expect to be able to stay only three years,' I told him. 'What shall I do?'"

"Draw," he answered. "But I want to paint," I protested. "You can take the rest of your life to paint. While here think most of learning to draw," this great teacher insisted. "When I entered his class I was the poorest draughtsman in it, but in two years I got a medal for proficiency—the first medal ever given to an American student, by the way."

"The tendency of the modern pupil is to slight the hands and feet as ordinary and concentrate on the head and face as being more interesting, which of course they are. At the start some pupils have a better idea of form than others, and these are easier to teach than pupils who must be taught methodically. The student who is in earnest is supposed to put in four years studying the human figure. Even at the end of that time lots of students are poor draughtsmen of hands and feet, and none, I may say, is a master. Some of the most brilliant students can draw other parts of the body far better. Invariably the best portrait painters are the best figure painters. In other words, the aspirant who starts in to paint portraits before he has had even a half year drilling in drawing the human figure doesn't know how properly to place a figure even with a model before him. On the other hand students of fair talent who conscientiously give four years to studying and drawing the human figure will often be able, like some of our best illustrators, to get along without a model."

"In my many years of teaching I have found that the average young woman learns more easily than the average young man, perhaps because she gives more attention to her teacher's directions. Young men are apt to think they know as much as their teacher—at first. On the other hand women as a rule show less tenacity of purpose than men do when starting in to acquire an art education."

"In teaching either sex the instructor who fails to keep pupils at drawing hands and feet until he gets fairly good results doesn't have a proper respect for his art."

## SUBWAY SOUNDING BOARD.

An Exit That Magnifies Sounds for a Man Two Blocks Away.

"There is a very odd thing in acoustics up where I live," said he. "My room is on the first floor above the street and so situated that there is nothing that comes in between it and a subway station entrance two blocks down the avenue. You see, my room is on the corner."

"I always leave my window wide open at night and occasionally minor noises keep me from going to sleep at once. For instance, flat wheel street cars going down Broadway, a belated wagon or the policeman who always meet to talk just beneath the window. But several times I have been awakened by the conversation of persons coming out of the subway station, which is, as I said, two blocks away."

"The subway exit is that of the regular type. Folks coming up the steps taking send their voices up against the roof of it and then it is shot out through the opening. There is no house across the way from ours, so that the voices come out of the exit and across the open lots in the way directly to my window."

"The most minor subjects of conversation come booming in that way, apparently gathering strength as they go. I've been the third person, although silent, in many arguments between young men and young women and also domestic quarrels between older folks. I'll bet that if they knew about that peculiar acoustic property of the subway exit they'd be more careful about what they say as they come up the steps or stand in the mouth of the shed."

Indiana's Christmas Festival.

From the Los Angeles Examiner.

Miss Clara True, superintendent and special-diabbling agent for the mission Indians in San Bernardino and Riverside counties, came to Los Angeles to purchase Christmas gifts for some of the Indians under her supervision.

The Indian children near Banning are planning for their regular festivities on Christmas eve. They feast upon barbecued beef and play Indian games.

Miss True narrates the morals of the Indians of the State.

"During the last century the Indians in this State," said Miss True, "about the time of the A. C. occupation of the State, now we have 17,000. This amazing decrease has been caused by starvation, constant epidemics from their hunting grounds, whiskey and disease."